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cartoons for a history of the lives of Antony and Cleopatra, and there can be little, if any doubt that the set now hanging in the Museum was woven from designs by the master. This is borne out by the character of the drawing and composition, the vigor of which is remarkable in every one of the five pieces. This is notably true of "The flight from Actium," the equestrian figure of Antony in the meeting at the Cydnus, and the figure of Antony at the table when Cleopatra dissolves the pearl.

Woven at a time when artists still adhered to the decorative principles of tapestry, and before it had been diverted from its first purpose of being a wall-hanging, this series is a work of art, and an object lesson in craftsmanship of value to the lover and collector of tapestries as well as to the maker of tapestries to-day. The different pieces are in perfect condition, the general tones being yellow, golden and claret browns with touches of deep blue and dull green, while a predominant note of a warm gray, almost a cream color, is used for the sky and high lights. Elaborate borders surround each design. As fine examples of Brussels tapestry of the period of 1650 in Flanders and as being woven from the cartoons by Rubens, the series is uniquely valuable and interesting.

These tapestries were originally in the Barberini family which possessed, among its other treasures, the priceless tapestries collected by Cardinal Barberini, a great patron of art, who established in 1632 a manufactory of tapestry at Rome. The set afterwards passed into the hands of the late King Ludwig of Bavaria. C. H.

THE PUBLIC LIBRARY, THE SCHOOLS AND THE MUSEUMS OF THE CITY

THE work of the New York Public Library with the public schools includes schools of all kinds—public, private, corporate, parochial, trade, art, scientific—and colleges. Very much of this work is as yet only on paper, but it is being put into operation as rapidly as possible. So far as the work with the schools and the museums is concerned, it has been confined at the start to the public schools of Manhattan, the Bronx and Staten Island. With the aid of a committee of teachers for each of the upper five grades

in the elementary schools, the curriculum of the Board of Education for these grades has been studied and an endeavor made to forecast the subjects which teachers will give to their pupils for special investigation or for compositions, and the Library has tried to set dates near which these subjects are likely to be given. This has all been done with the help of teachers in these grades. The object is that the branch libraries may know in advance the calls which may be expected and also that the schools may know that the Library is ready for the probable demand. As the course of study requires a certain amount of attention to the arts and sciences, and as teachers give out subjects for special study which bear on the collections in the museums, it has seemed well to try to correlate these studies with the work of the museums and branch libraries. Certain paintings and works of art in the Metropolitan Museum of Art have been suggested, as well as certain objects in the American Museum of Natural History, while other suggestions relate to various collections that might well be used to illustrate the required work of the teachers, and about which the branch libraries are able to supply suitable material. These plans have been set forth on placards, and posted in all classrooms of the five grades in question in the three Boroughs. Copies of the cards have been posted on the Public Library Bulletins, which the Library has erected and maintains in all public schools, and copies have been sent to all of the school officials. In this way the Library has endeavored to bring the work of the schools and the museums into closer touch. The year ending June 30, 1906, recorded a use of the Library branches amounting to about 45,000 calls for material noted on the grade placards. These figures were from less than half of the branches. This year over 200,000 are expected.

EDWIN WHITE GAILLARD.

PEWTER

THE Museum has recently acquired a collection of pewter, principally of Austrian, French, Flemish and German make of the seventeenth, eighteenth and nineteenth centuries. Of the one hundred and eighty pieces, domestic utensils predominate, with a few pieces made for ecclesiastical ceremonial.

Pewter has been known and used in most countries of the Old World for at least two thousand years. It was the substitute for silver, and was to be found upon the tables of the well-to-do classes of the Middle Ages. Later it took the place of "treene"—wooden dishes, platters and bowls—in the homes of the peasantry and it was in general use until superseded through the adoption of cheaper materials, china, earthenware and Britannia metal. Like silver, fine pewter oxidizes slowly, and unlike those of copper or brass, its oxides are harmless. Tin forms the greater part of pewter, the finest varieties, sometimes called "tin and temper," being simply hardened by a small portion of copper. Ordinary pewter is a mixture of tin and lead. The law of France restricts the percentage of the lead to 16.5, this mixture being claimed as proof against sour wine and vinegar. Britannia metal is really a pewter of good quality, containing tin, antimony and copper.

Pewter was manufactured by casting and hammering, the use of the lathe being limited by the laws of the craft guilds. In early times the moulds for casting belonged to the gild and were lent to the members. From the nature of the material, the beauty of pewter depends chiefly upon its form or outline; it is too soft for the kinds of ornamentation produced by the chaser and engraver to be successfully used. Decoration by the latter method is usual, but it quickly shows signs of wear.

The shapes of pewter vessels, and their designs, followed those of the silverware of the period. In some cases it is probable that the pewter objects were silver-smiths' trial pieces executed in this cheaper material in order to judge of the effect of the design before it should be worked in the more costly material.

In the present collection are several specimens of the so-called "food bottles" or "carriers," octagonal, flat and round, with screw tops, and, in one case, a spout, probably for milk. Spoons of various shapes (but no forks), ewers, tankards, flagons, jugs, porringers, écuelles, dishes, platters and chargers are all represented.

The two time lamps with glass reservoirs and metal bands divided into numbered spaces, show how time was measured during the night hours of the seventeenth century. Interesting also are the candle-

sticks, barber's bowl, cisterns—one wholly of lead, beakers, spoon stands, salt cellars, coffee urn and stand, coffee, tea and chocolate pots, pepper casters, salt boxes, etc. Church pewter is represented by a baptismal basin, cruets with tray, bénitiers for holding holy water, and alms basins; Jewish ceremonial, by *sefer* dishes and a lamp.

J. H. B.

MODERN ENGLISH BRONZES

IN the last number of the Bulletin, a notice on the recent accessions of small bronzes by living American sculptors contained a reference to a number of statuettes by modern Englishmen, which had been ordered for the collection of Sculpture.



THE SLUGGARD, BY THE LATE LORD
LEIGHTON, P. R. A.

These have now been received, and have been placed on exhibition in the Room for Recent Accessions. (Floor II, Room 3).

These works all represent the human figure, and do not show the strong trend of some of the modern English work toward ornamental sculpture, which uses all manner of metals, precious stones, and ornamental forms to heighten the general effect—a style adopted by the French artist, Gérôme and others, following the legends of Pheidias's two temple figures. This form of sculpture seems to have appealed particularly to the English and Belgians. If,